

DJANGO REINHARDT ANTHOLOGY

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TRANSCRIBED AND EDITED by Mike Peters

ASSOCIATE EDITOR—Dan Fox

Mike Peters, guitarist and student of Eddie Lang and Django Reinhardt, met Joe Venuti in 1974. This led to a unique friendship which lasted until the Maestro's final days in August, 1978. He performed with Venuti from 1976 to 1978. For three years Mike led Jazz A Cordes, a swinging string quintet, featuring guitarist Carmen Mastren. Since 1981, Mike has toured and recorded with Bob Wilber, while also recording and performing with his own group, Django's Music.

Throughout the 1930s, this late cabaret hostess provided Parisian high society and European royalty with a posh watering hole (Bricktop's). The QHCF performed for her distinguished clientele (Ernest Hemingway, Noel Coward, F. Scott Fitzgerald) at various times. The original 1937 recording remains unissued. (Recorded March 10, 1948/Swing)

Brick Top

By Django Reinhardt
and Stephane Grappelly

Medium fast swing (♩ = 250)

Intro.

Intro. and Stéphane Grappelli

The musical score is written for guitar and jazz ensemble. It begins with a 4-measure introduction. Section A, marked with a boxed 'A', consists of 16 measures. Section B, marked with a boxed 'B', consists of 16 measures. The score includes various chords and melodic lines.

Intro.

A

B

This is the kind of material which made and still makes the QHCF a great swing band. This swinging tune owes its conception to the influence of Louis Armstrong. His recordings and subsequent tours of Europe in 1933 and 1934 were the initial source of inspiration for Django and Stephane, as well as the English/European jazz scene in general. (Recorded January 31, 1938/Decca)

Black And White

By Django Reinhardt

Fast Swing (♩ = 264)

E7/B Gm6/Bb D7/A

Fm6/Ab C/G (ad lib)

Ab9 C (played by Grappelli) C7 B7 Bb7 A7

Dm A7 Dm

B7 Em

G7 E7/B Gm6/Bb

D7/A Fm6/Ab C (ad lib)

D9 Dm7 G7 C

Performed at the Salle Pleyel in the winter of 1941, along with Ravel's *Bolero* and Debussy's *Fefes*, this concert piece for symphony orchestra was originally recorded in 1937, in an abridged form by a group of fourteen musicians. (Recorded December 14, 1937/Swing)

Bolero (Bolero De Django)

By Django Reinhardt

Bolero tempo (♩ = 130)

1.

Intro. 3 3 3 3

2.

[A] F9/A

G♭9 G♭9/B♭ A A7(♭5) To Coda C

F9

G♭9 G♭9/B♭ A

A7(b5)

C

C9



B

Db9

C⁶₉

C9

Db9

C⁶₉

C9

Db9

C⁶₉

C9

Db9



1.

2.

C9

D.S. al Coda



Coda

C

C9

Db9

C⁶₉C⁶₉

As part of the long day's recording (twelve titles), this "jam tune" was put together in the studio by Django, violinist Michel Warlop and bassist Louis Vola. (Recorded December 21, 1937/Swing)

Christmas Swing

By Django Reinhardt

Medium fast swing (♩ = 230)

The musical score for "Christmas Swing" is written for a single melodic line in 4/4 time. The key signature has one sharp (F#). The tempo is marked "Medium fast swing" with a quarter note equal to 230 beats per minute. The score consists of six staves of music. The first staff begins with a G major chord and an Eb9 chord. The second staff includes G, Am7, D9, and G6 chords, and features a triplet of eighth notes. The third staff starts with a D13(b9) chord and includes a triplet of eighth notes. The fourth staff features Eb9 and G chords, with a glissando instruction. The fifth staff includes Am7, D9, and G chords, and features a triplet of eighth notes. The sixth staff begins with a B7 chord and includes glissando instructions. The score is a single melodic line with various chords and performance instructions.



Composed and recorded with Grappelli and the QHCF, the original version remains unissued. In 1943, Django re-recorded it with his new QHCF, augmented by the two clarinets of Andre Luis and Gerard Leveque. This bluesy, chromatic melody possesses an unusual, somewhat exotic flavor. (Recorded February 17, 1943/Swing)

Cavalerie

By Django Reinhardt

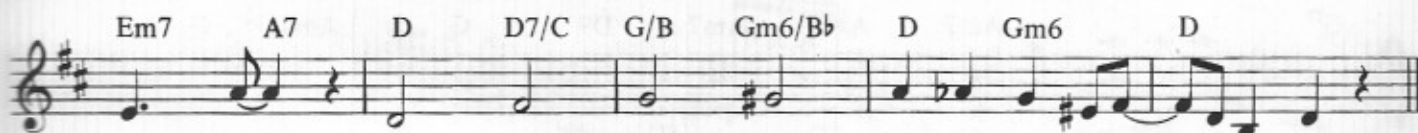
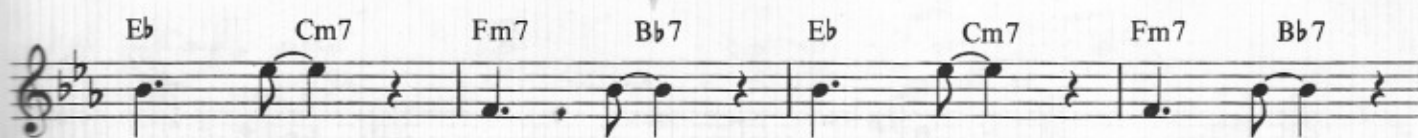
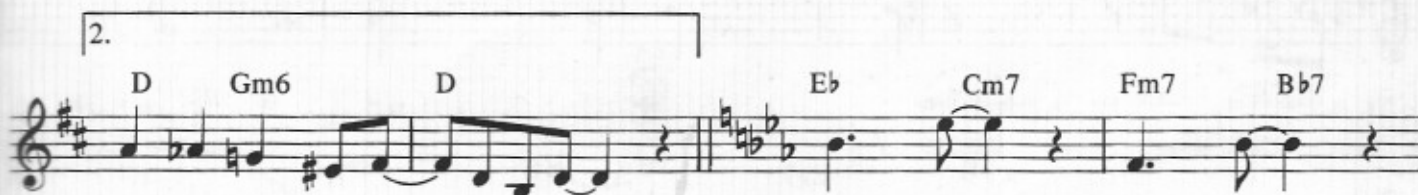
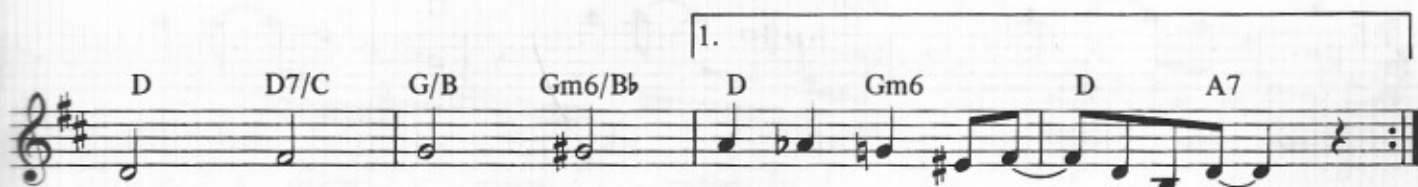
Moderate Fox trot (♩ = 175)*

The musical score for 'Cavalerie' is written in 4/4 time. The tempo is marked 'Moderate Fox trot (♩ = 175)*'. The score consists of six staves of music. The melody is chromatic and features a variety of chords including Db9, C9, Db7, C6, Gb9, F9, E9, Eb9, and Ab9. The music is marked 'Moderate Fox trot (♩ = 175)*'.

* 16 bar intro omitted

By Django Reinhardt

Intro.



A celebration of the Reinhardt legacy and one of his earliest compositions. Django performed it in various settings. In 1942, while on a tour of Belgium, he recorded it with a big band, augmented by a string section. (Recorded September 1935/Ultraphone)

Djangology

By Django Reinhardt
and Stephane Grappelly

Medium swing (♩ = 180)

The musical score for "Djangology" is presented in eight staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Medium swing (♩ = 180)". The score includes various chords and melodic lines. The chords are: A7, D7-9, G, G°, Am7, Ab°, Am7, D9, G, Am7, G, E7, A7, D7-9, G, G°, Am7, Ab°, Am7, D9, G, Ab, Eb7, Ab, A, E7, A, Ab, Eb7, Ab, A, E7, A, A7, D7-9, G, G°, Am7, Ab°, Am7, D9, G, Am7, G.

One of nine improvisations composed for solo guitar. Though different in form and texture, they all contain traces of classical and jazz influences, founded upon his romantic, often fiery gypsy heritage. Recorded in the summer of 1939, Django's fourth improvisation is a bow towards Spain. (Recorded June 30, 1939/Swing)

Echoes Of Spain

By Django Reinhardt

Freely

The musical score for "Echoes Of Spain" is written in 4/4 time. It begins with a key signature of one sharp (F#) and a common time signature of 4/4. The first staff is marked "Freely" and contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The second staff features a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The third staff contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The fourth staff features a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The fifth staff contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The sixth staff features a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The seventh staff contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The eighth staff features a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The score is characterized by its rhythmic complexity and melodic lines.

E9+5 Eb9 D9 Db9 C9 F7 G7 E7 G7 E7 F7 E7
 G7 E7 G7+9 E Gm7+4
 F7
 F-5
 E7
 E C7 F#m7 C
 C#m Bm C#m Bm F7 Bb E7 3
 Am 3 F9

The musical score is written for guitar and consists of eight staves. The notation includes various chords and melodic lines. The chords are: E9+5, Eb9, D9, Db9, C9, F7, G7, E7, G7, E7, F7, E7, G7, E7, G7+9, E, Gm7+4, F7, F-5, E7, E, C7, F#m7, C, C#m, Bm, C#m, Bm, F7, Bb, E7, Am, and F9. The melodic lines feature triplets and slurs. The key signature has one sharp (F#).



A twelve bar blues, teaming Grappelli and Eddie South in a violin show-down. Django's solo (2 choruses), starting in octaves, develops into some very Louis Armstrong type phrasing. It's a study in endurance, considering the accompaniment the two fiddlers plague him with. (Recorded November 25, 1937/Swing)

DJANGO'S SOLO

Fiddle Blues

By Django Reinhardt
and Stephane Grappelly

Medium fast blues (♩ = 206)

(1) G

G7 C9 G

D9 G D9

(2)

G D9 G

G7 C9

G D9

gliss. G Cm6 G

H.C.Q. Strut

By Django Reinhardt

Medium bounce ($\text{♩} = 96$)

Intro: A9 D9 G6 har. V A9 D9 G6 har. XII

A9 D9 G9 E9 Bb^o D9

A9 D9 G A9 D9 G A9 D9 3

1. G E9 A7 D9 G 2. A7 D9

G G7 C C#^o G

G7 C C#^o

G D9 3

A9 D9 G A9 D9 3 G E7

A9 D9 G 3 E7 A9 D9 G

An exercise in melody playing. Beautifully interpreted by Django and Stephane, the all string ensemble provides the perfect finishing touch. Evening music to beckon her to the balcony. The first sixteen are lazy, but the middle eight are eager. (Recorded December 14, 1937/Swing)

My Serenade

Slow Ballad (♩ = 88)

By Django Reinhardt

freely
Intro: C9#5 B9#5

In time
har. VII F#9 B7#5 E6

F#9 B7#5 E6 G9 C9 F9 Bb9

E Am6 E

E F7 B7 E A7 E

E F7 B7 E7 A7 D7 B7

F#9 B7+5 E6 F#9 B7+5 E6

G9 C9 F9 Bb9 E B7 E

In this tune, based on the 1930 recording by Louis Armstrong, Django and company pay tribute to Satchmo. This recording is unique in that Django's solo is separated from Grappelli's very Armstrong style excursion, by Django asking the other Hot-Club members if bassist Louis Vola would like a solo. Viva Django. . . (Recorded January 31, 1938/Decca)

My Sweet

By Django Reinhardt

DJANGO'S SOLO

(1) Fast Swing (♩ = 288)

The musical score for Django's solo is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of five staves of music. The tempo is marked as 'Fast Swing' with a quarter note equal to 288 beats per minute. The solo is characterized by Django Reinhardt's signature style, featuring many triplets and a mix of eighth and sixteenth notes. Chord symbols are placed above the staff to indicate the harmonic structure: D, D9, G, A7, D, F#m, Em, Em7, A7, Gm6, D, Gm6, D, and A7. The score ends with a double bar line and a repeat sign.

(2)

D D9 G

Harmonic
(5) 12fr.

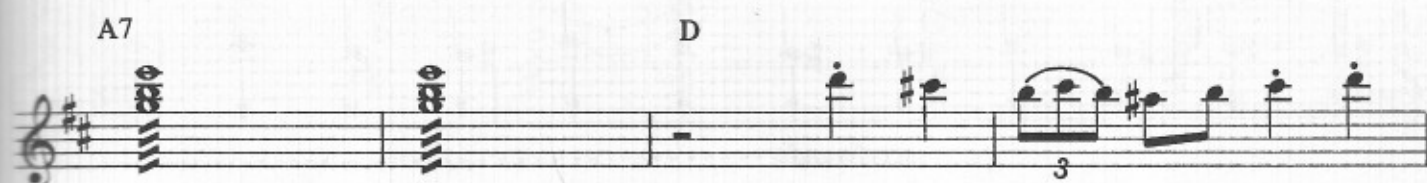
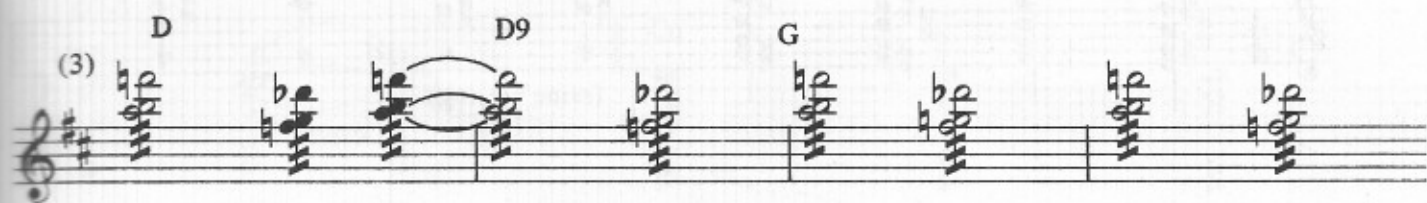
A7 D

F#m Em

Em7 A7

D

Gm6 D



Django and Stephane soar at these tempos, particularly Django, who seems unphased by the physically demanding nature of this piece. The rolling thunder of his rhythm playing, the unbroken transition from chords to single string solo, back to chords, as well as his powerful, driving presence guides the band through this tour de force. All aboard the Reinhardt express. (Recorded April 26, 1937/Swing)

Intro.

(♩ = 150)

Mystery Pacific

By Django Reinhardt
and Stephane Grappelly

F#9 G9 G#9 A9 G9 G#9 A9 A#9

(same voicing)

G#9 A9 A#9 B9 A9 A#9 B9 C9 A#9 B9 C9 C#9

accelerando -----

B9 C9 C#9 D9 C9 C#9 D9 D#9 C#9 D9 D#9 E9

8va higher till tempo

D9 D#9 E9 F9 D#9 E9 F9 F#9 E9 F9 F#9 G9

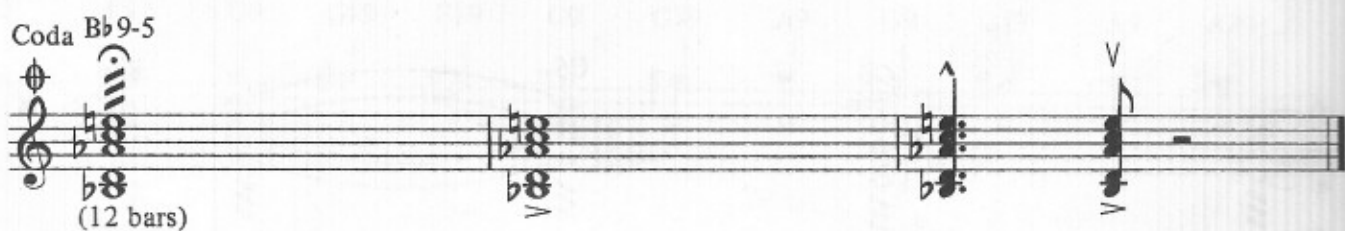
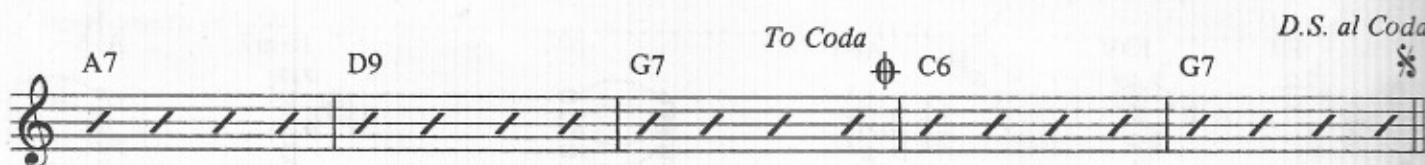
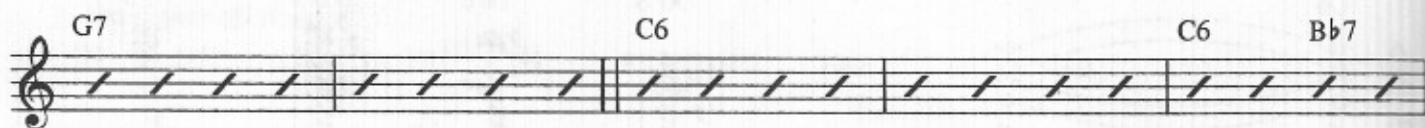
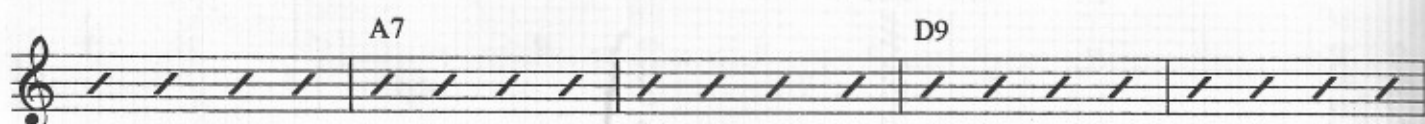
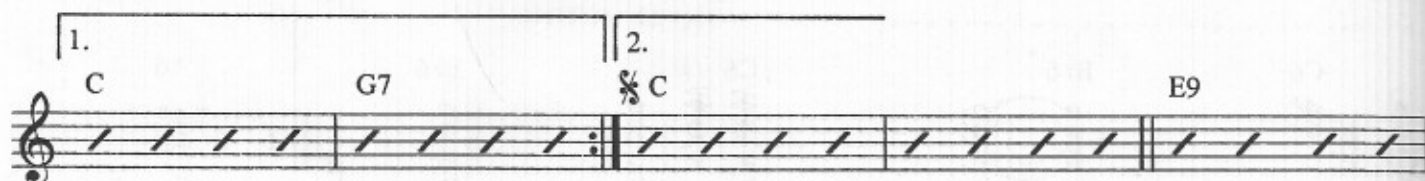
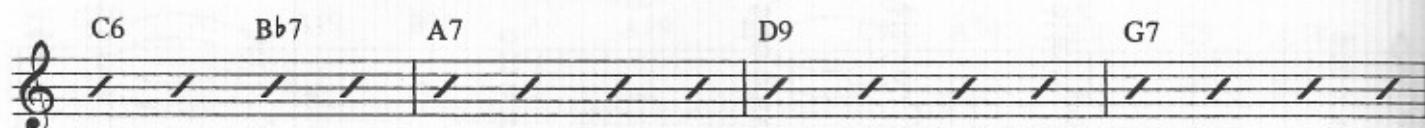
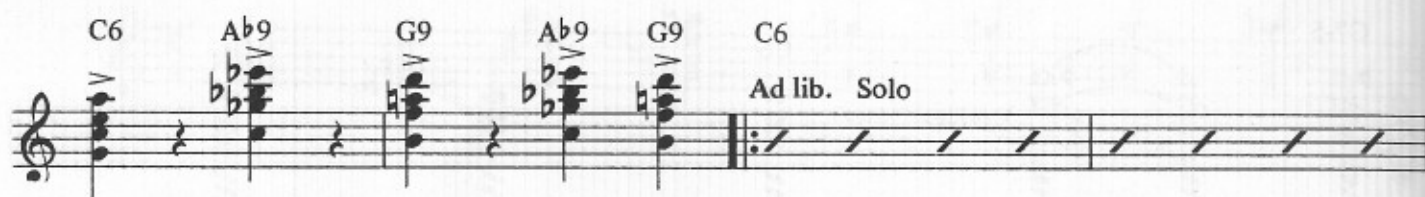
accel, molto -----

F9 F#9 G9 G#9 F#9 G9 G#9 A9 G9 G#9 A9 A#9

Very fast (♩ = 400)

The musical score is written for guitar and consists of 10 staves. The tempo is marked 'Very fast' with a quarter note equal to 400 beats. The notation includes treble clefs, key signatures, and various musical symbols such as slurs, ties, and accidentals. The chords are labeled with letters and numbers, indicating specific guitar voicings. The score is divided into two main sections, with the first section ending at the end of the fifth staff and the second section beginning at the start of the sixth staff. The first section contains staves 1 through 5, and the second section contains staves 6 through 10. The chords are labeled as follows:

- Staff 1: C6
- Staff 2: G7-5, C6
- Staff 3: G9+5, C6
- Staff 4: C6, Bb6, C6, Bb6, A6
- Staff 5: D9, G6 open, C6, F6
- Staff 6: C6, Ab6, Db6, Gb9, F9
- Staff 7: E9, Eb9, Ab6, Bbm7, Ab6
- Staff 8: G6 Open, C6, Bb6



A 1930s moving ballad, typical Reinhardt/Grappelli. Initially recorded by the QHOF and re-recorded after the war by the American Air Transport Command Orchestra arranged by Lonnie Wilfong. (Recorded May 4, 1936/ Swing)

Are You In The Mood

Slowly (♩ = 88)

By Django Reinhardt
and Stephane Grappelly

Chord progression for the first staff:

- Measure 1: A7
- Measure 2: D+
- Measure 3: A7
- Measure 4: D+
- Measure 5: G
- Measure 6: Am7

Chord progression for the second staff:

- Measure 7: Bm7
- Measure 8: E7
- Measure 9: A7
- Measure 10: D+
- Measure 11: A7
- Measure 12: D+

Chord progression for the third staff:

- Measure 13: G
- Measure 14: Am6
- Measure 15: B7
- Measure 16: C
- Measure 17: Cm6

Chord progression for the fourth staff:

- Measure 18: C
- Measure 19: Cm6
- Measure 20: G
- Measure 21: G⁰
- Measure 22: B7
- Measure 23: E7

Chord progression for the fifth staff:

- Measure 24: A7
- Measure 25: D+
- Measure 26: A7
- Measure 27: D+
- Measure 28: G
- Measure 29: B^b0
- Measure 30: Am7
- Measure 31: D9
- Measure 32: G

This is the first Reinhardt/Grappelli composition to be recorded. At the time, Ultraphone felt it was taking a chance on recording the all string swing ensemble. Little did they know. (Recorded April 1935/Ultraphone)

Ultrafox

By Django Reinhardt

Medium swing (♩ = 150)
Intro B♭9

B9

C9

F F7/E♭

B♭/D B♭m6/D♭ F F7/E♭ B♭/D B♭m6/D♭

F Dm7 Gm7 C9 A7 D9

G7 C9 F F7/E♭ B♭/D B♭m6/D♭

Gm7 C9 F Gm7 G#° F6/A Am6 Bbm6 Bm6

Ad lib.
A A#° Bm7 C° A6/C# C°

Bm7 G9 C C#° Dm7 D#°

F Dm7 Gm7 C9 F Gm7 F



She was Django's wife, and probably the only person to really understand him. She was his companion over half his life, gave him a son (Babik) and remained with him until his last days. Though a blues, this guitar solo gives the impression of a loving song. (Recorded June 30, 1939/Swing)

Naguine

By Django Reinhardt


Bouncy ♩ = 144

[Finger style solo]

D9/Ab

D9/A

[Finger style solo]



The musical notation for the Finger style solo is written on a single staff in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. There are also some unusual markings, including a '4' in a circle and a '5' in a circle, which might be fingerings or specific performance instructions. The piece concludes with a double bar line.

(1)

G6

C9

G6

Cm6

6 Gmaj7 G6

Am7

First staff of musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a whole rest, followed by a Cm6 chord (C minor 6th), a G6 chord (G major 6th) with the instruction "(open)" below it, and an Am7 chord (A minor 7th). The Cm6 and G6 chords are shown with multiple voicings and slurs, indicating a sequence of fingerings or positions. The Am7 chord is also shown with multiple voicings.

The second system of the musical score for 'The Wind' is shown. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines, with specific chord symbols 'D9#11' and 'G/D' written above the staff. The system concludes with a double bar line.

(2)

G6

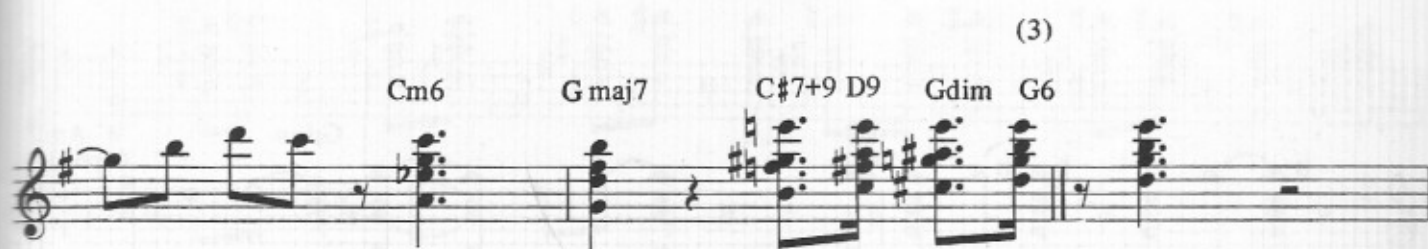
G6

A9

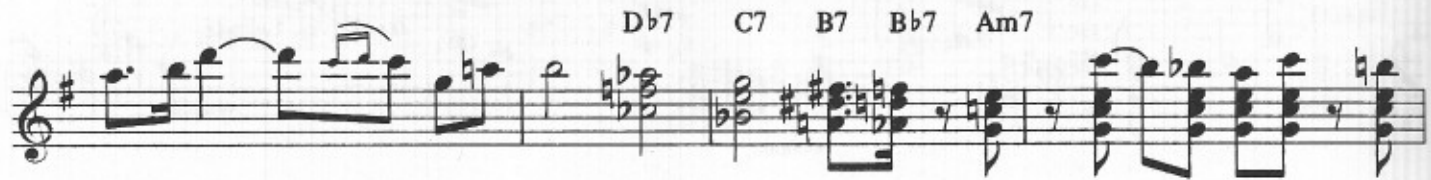
Ab9

G9

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The system ends with a double bar line.



(4)



(5)





Django's two choruses (in this tune created from an eight bar turnaround) display his graceful and melodic sense of phrasing, enhanced by his sensitive choice of slurs, slides and soulful bends. (Recorded December 7, 1937/Swing)

Paramount Stomp

Medium swing (♩ = 170)

By Django Reinhardt and Stephane Grappelly

The main musical score consists of five staves of music in 4/4 time. The key signature has one flat (Bb). The tempo is marked as Medium swing (♩ = 170). The score includes various chords and melodic lines with slurs and triplets.

Staff 1: Chords: Bb, B^o, F, Gm6. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.

Staff 2: Chords: F, Ab^o, Gm7, Gb^o, Gm7, C9, F6, Gm7. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.

Staff 3: Chords: F6/A, F7, Bb, B^o, F, Gm6. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.

Staff 4: Chords: F, Ab^o, Gm7, Gb^o, Gm7, C9, F, Gm7. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.

(1) DJANGO'S SOLO

The Django's Solo section consists of a single staff of music in 4/4 time. The key signature has one flat (Bb). The tempo is marked as Medium swing (♩ = 170). The solo includes specific melodic lines with slurs and bends.

Staff 5: Chords: F6/A, F7, Bb 6, B^o, F, Gm6. Melody: Quarter notes, eighth notes, and a triplet of eighth notes. Includes a "bend" and "release bend" instruction.

F A^b Gm7 G^b Gm7 C9
 F6 Gm7 F/A F7 B^b
 B^o F Gm6 F A^b
 Gm7 G^b Gm7 C9 F F9
 B^b6/9 (2) B^b6/9 B^o F Gm6
 F A^b Gm7 G^b Gm7 C9 slide F Gm7
 F slide F7 B^b B^o F Gm6
 F slide A^b Gm7 G^b Gm7 bend C9 F Gm7 F
 open

Inspired by a tour of Sweden in February 1939, *Stockholm* was recorded by the QHFC in June of that year. Its most interesting interpretation comes from a 1940 session which provided the new QHFC (with Hubert Rostaing on clarinet) with a big band accompaniment. The enclosed transcription comes from a 1947 radio broadcast which featured Django on electric guitar. The results, as you shall see, are quite remarkable. (Recorded September 1947/Vogue)

Stockholm

By Django Reinhardt

Slowly (♩ = 104)

Chords and musical notation are present throughout the score, including:

- Chords: G+, Gb+, F+, Eb9, Ab6, C9, B9, Ab6, Bbm6, Ab, Eb+, Ab, Bbm6, Ab, Eb+, Ab, Dbm6, and Ab.
- Tempo: Slowly (♩ = 104)
- Section: DJANGO'S SOLO

Ab Eb+ Ab Bbm6 Ab Eb+ Ab Bbm6

Bend

3

3

3

3

3

Ab Dbm6 Ab Eb+ (Ab)

3

E9 trem.

A6 trem.

A6

A7

sim.

A7

A6

Stompin' At Decca

By Django Reinhardt

Medium fast Swing (♩ = 220)

Chords: G, Eb7, G, Em7, Am7, D9, G, Em7, Am7, D9, G, Eb7, G, Am7, D7b9, G, Cm6, G, B7, E7, A9, Am7, Ab°, Am7, D9, G, Eb7, G, Em7, Am7, D9, G, Cm6, G.

Plus one violin and bass. Recorded five times thru the 1930s and 40s, it received interpretations by the QHCF, the American ATC Big Band and a Dixieland version by trumpeter Bill Coleman. (Recorded October 15, 1936/ Swing)

Swing Guitar

By Django Reinhardt
and Stephane Grappelly

Bright swing (♩ = 232)

C Cdim Dm7 C Cdim Dm7 G7

C C7 F Fm C Fm6 1. C G7

2. C C7 F6 F#dim C

Am7 D9 G7#5

C Cdim Dm7 G7 C Cdim Dm7 G7

C C7 F Fm C Fm6 C

With nearly a thousand recordings and one hundred compositions to his credit, this is one of those gems that unfortunately gets lost in the shuffle, or, in this case, the collection. Keep an eye on the chord progression in the second eight bars. (Recorded January 31, 1938/Decca)

Souvenirs

By Django Reinhardt

Slow Ballad (♩ = 86)

Intro

A6

A#°

Bm7

E13-9

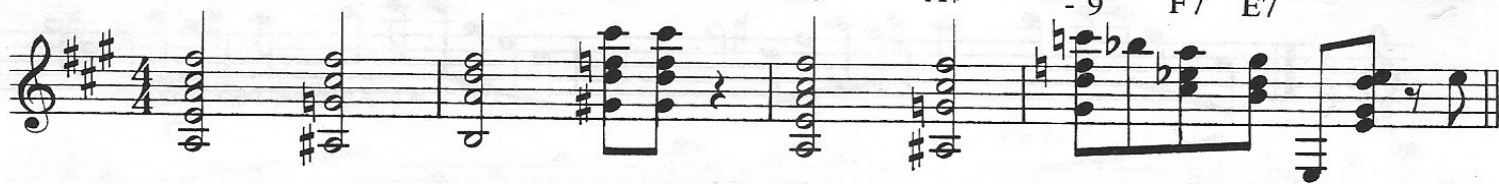
A6

A#°

E-13 9

F7

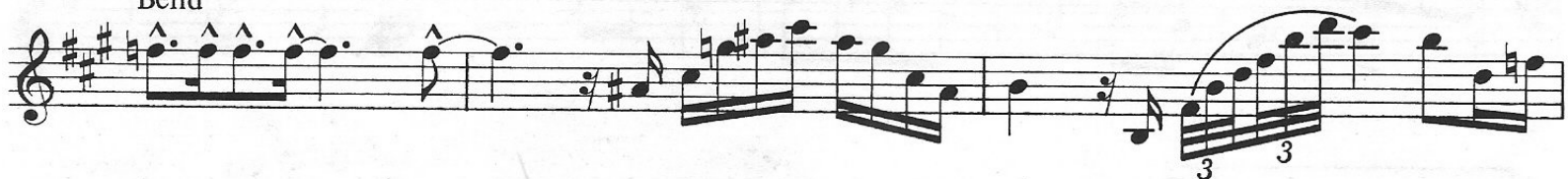
E7



A
Bend

A#°

Bm7



E9

A

A#°



Bm7

E9

A



Bb7

Bend

Eb

B7



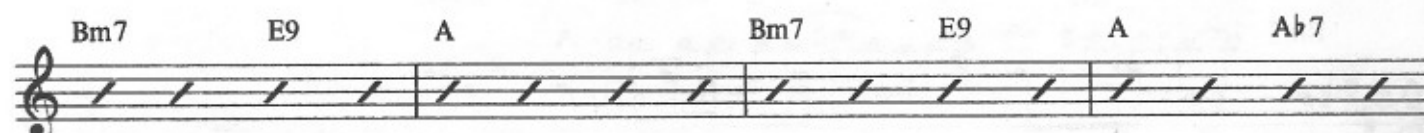
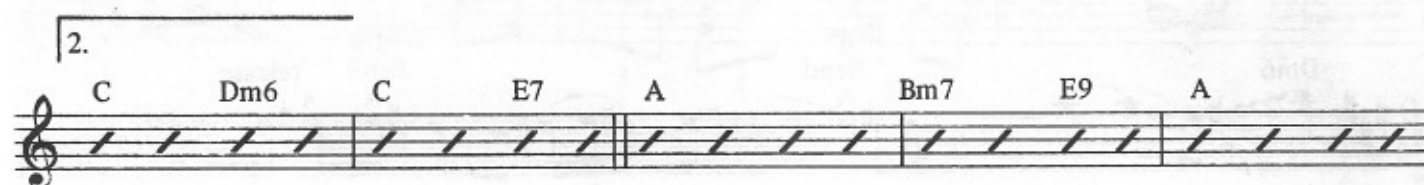
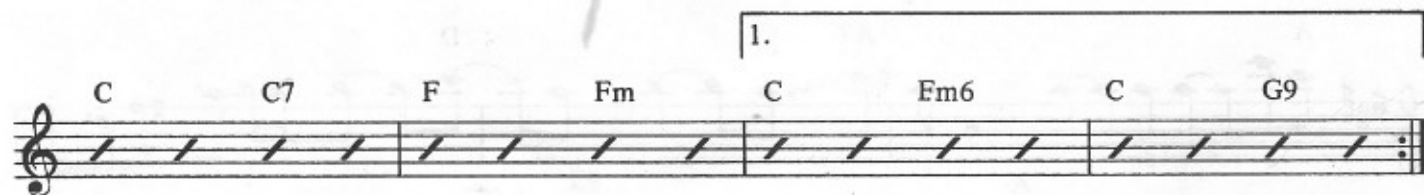
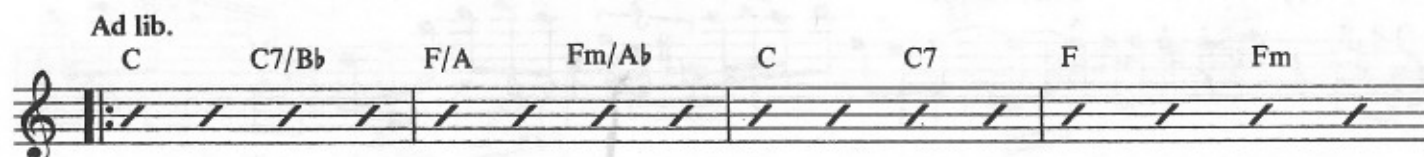
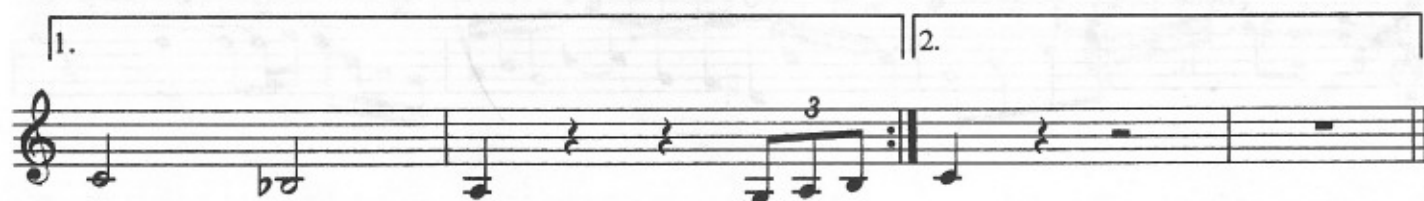
E B7 E B7 E9 D9
 C9 E9 A A#0
 Bm7 Bend E9 A
 A#0 Bm7 Bend release E9 A
 A A7 D
 Dm6 A Bend F9 Bend release
 Bm7 E9 A

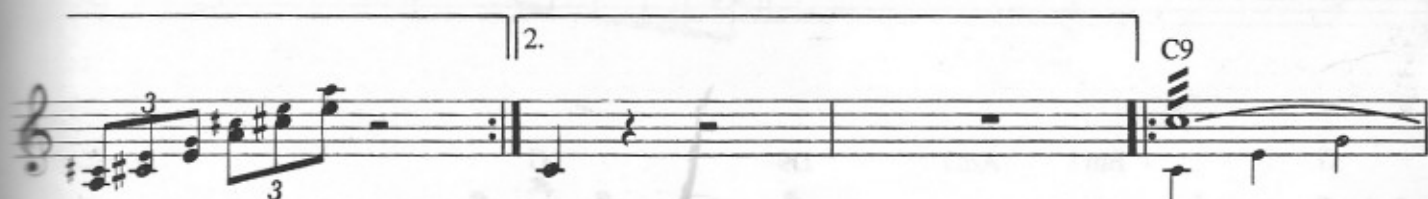
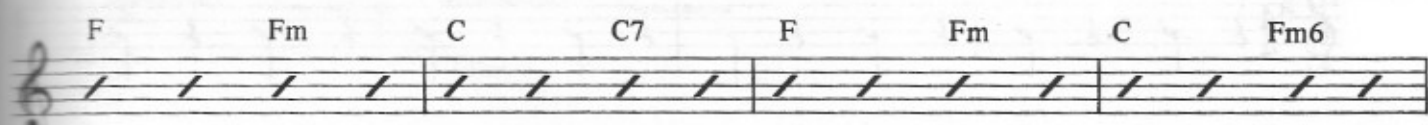
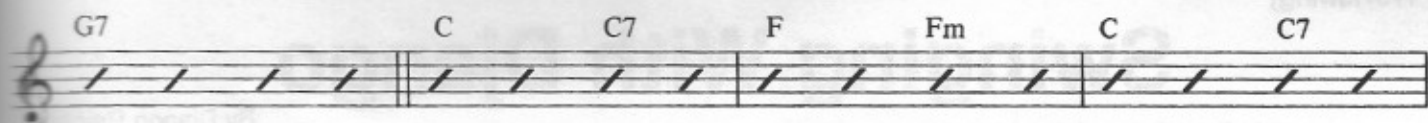
As soon as you hear that bass intro, you know where you are—Paris, ah yes, 1938 vintage I believe. Jazz riffs come and go, but this one still holds its own, aided by a descending chord pattern that can't help but swing. (Recorded June 14, 1935/Decca)

Swing de Paris

Bright swing

By Django Reinhardt
and Stephane Grappelly





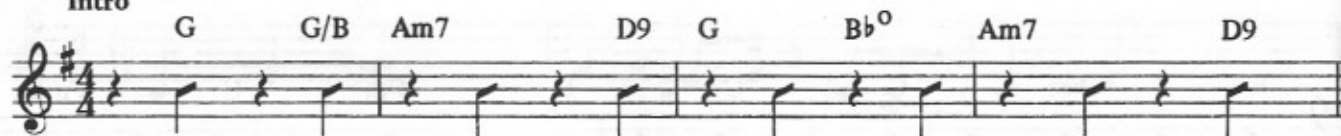
Django has the intro and first solo chorus on this number, which is based upon the same chord sequence as used in *Stompin' at Decca* and *Christmas Swing*. A comparison of the three recordings, all recorded within two months of each other, is a study in Djangology. (Recorded December 7, 1937/Swing)

Swinging With Django

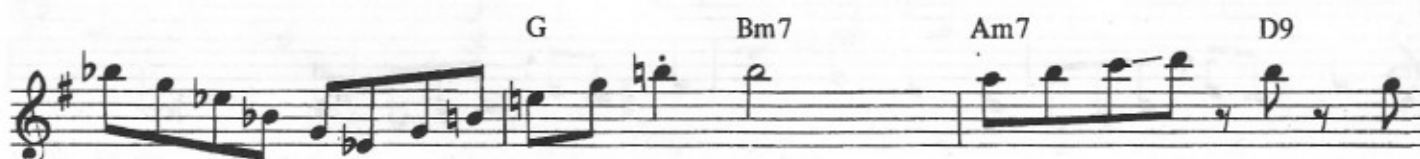
Medium fast swing (♩ = 250)

By Django Reinhardt
and Stephane Grappelly

Intro



DJANGO'S SOLO





Tears of sadness, tears of joy. A minor to major ballad and one of the first in which Django used finger style picking instead of a plectrum. (Recorded April 21, 1937/Swing)

Tears

By Django Reinhardt
and Stephane Grappelly

Slowly (♩ = 115)

Chords: Cm Cm/Eb Dm7-5 G7 Cm Cm/Eb Dm7-5 G7

Chords: C7-9/Db Fm/C B°

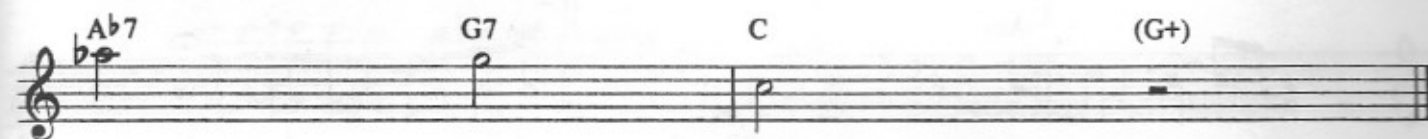
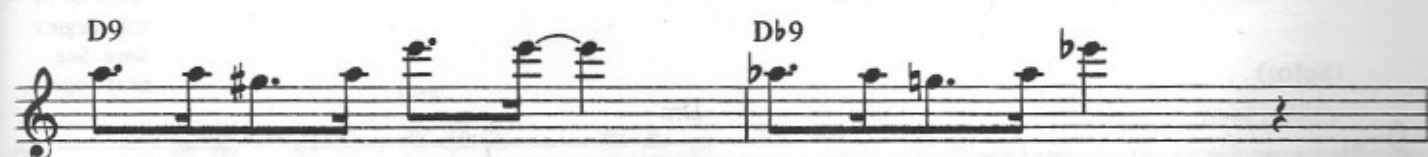
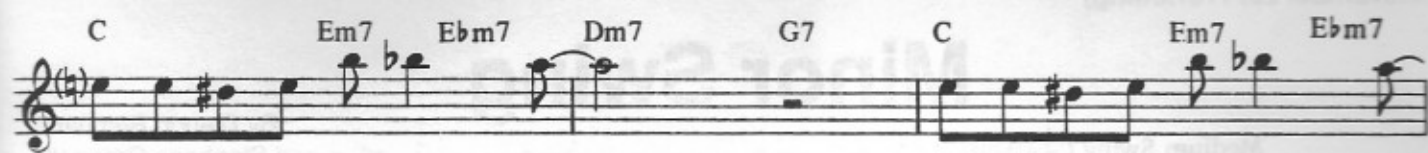
Chords: Cm7/Bb A° Fm6/Ab Ab7 G7

Chords: Ab7 G7 Cm G+ Cm Cm/Eb Dm7-5 G7 Cm Cm/Eb Dm7-5 G7

Chords: C7-9/Db Fm/C B° Cm7/Bb

Chords: A° Fm6/Ab Ab7 G7

Chords: Ab7 G7 Cm G+



This simple melody and chord progression is just an excuse for a classic Reinhardt improvisation. Django had a special preference for minor themes and they always seemed to bring out that little extra in him. (Recorded November 25, 1937/Swing)

Minor Swing

By Django Reinhardt
and Stephane Grappelly

Medium Swing (♩ = 180)

3

1. 2.

Pick up to
solo begins
here. See
next page.

(Solos)

Am Dm

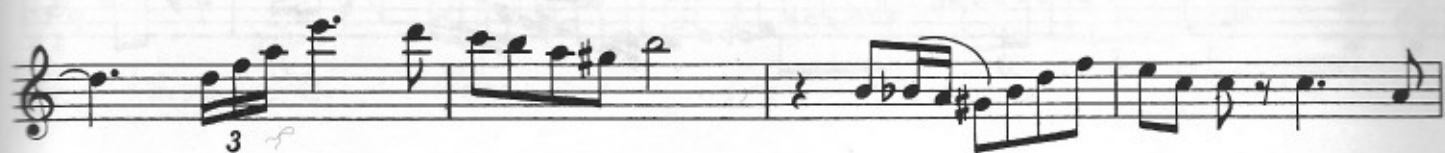
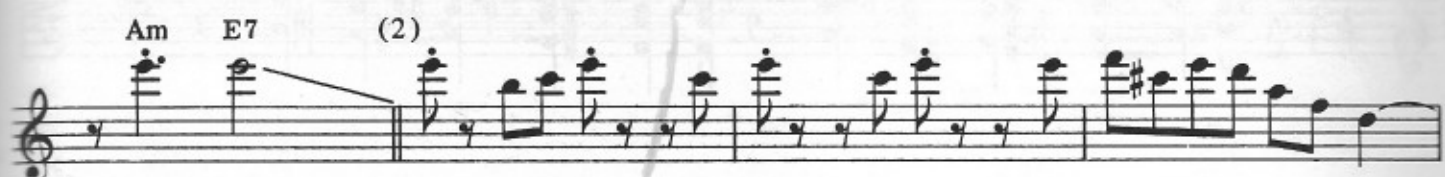
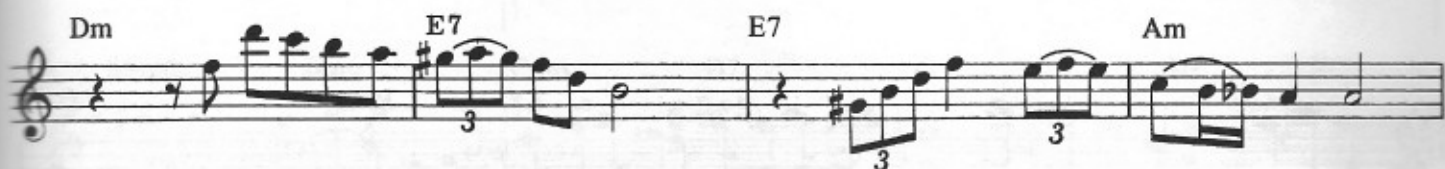
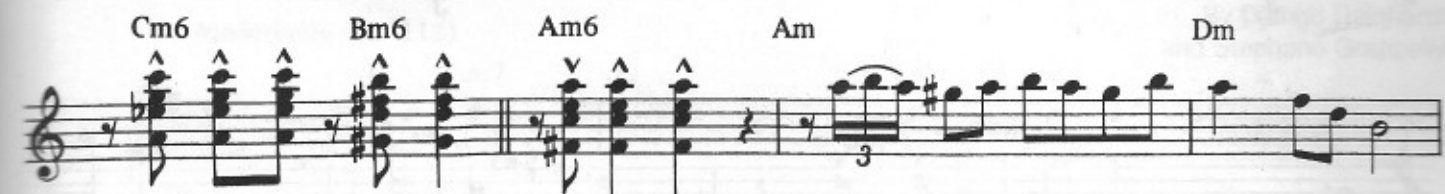
E7 Am

Dm Am

E7 Am E7 Am E7

Am Dm E7

1. Am 2. Am





One of their earliest examples of ballad writing. It's a shame this has no lyrics (only on a few tunes do words accompany the music). The 1936 and 1947 versions of *Sweet Chorus* are an interesting study of interpretation and maturity. (Recorded October 15, 1936/Swing)

Sweet Chorus

Moderately (♩ = 112)

By Django Reinhardt
and Stephane Grappelly

Chords: G, Am7, G, C9, Bbm6, Bm6, Cm6, D7, G, D+, Cm6, D7, G, Cm6, G, D+, D+, B7, Em, A7, D9, D+, G, Am7, G, C9, Bbm6, Bm6, Cm6, D7, G, Cm6, G.

Friday, December thirteenth, proved to be Django's most productive recording day of the 1940's. Of the ten titles waxed, four were Reinhardt compositions and two were adaptations of classical melodies. *Vendredi* is open season for improvisation. With the exception of Hubert Rostaings opening phrase and the last chorus riff, not a trace of melody is to be found. (Recorded December 13, 1940/Swing)

Vendredi 13

By Django Reinhardt

Fast Swing (♩ = 330)

1.

Dm A7 Dm Gm Dm A7 Dm6

2.

Dm A7 Dm A7 Dm Gm Dm A7

Dm A7 Dm A7 Dm Gm Dm A7

1.

Dm A7

2.

Dm D7 ad lib.

G9 C7

F7 Em7-5 A7 Dm A7 Dm Gm

Dm A7 Dm A7 Dm A7 Dm Gm Dm A7 Dm

Belleville was composed and recorded at the height of popularity Django and the QHCF were to enjoy in the 1940's. When not working very often twice a day at the most prestigious cabarets and theatres in Paris, they toured the surrounding provinces and neighboring countries. The middle eight is inspired Reinhardt. (Recorded March 31, 1942/Swing)

Belleville

By Django Reinhardt

Fast swing (♩ = 300)

Chord symbols above the staves: D, F°, Em7, A7, D, F°, Em7, A7, D, Em7, A7, D, F°, Em7, A7, D, D9, D, Gm, D, F#, G°, G#m7, C#9, F#, A7, D, F°, Em, A7, D, F°, Em7, A7, D, F°, Em7, A7, D.

Django recorded this minor blues four times. In the first and second choruses, he reworks his famous minor theme (those twenty-four bars are present in varied forms on all four versions). The three ensuing choruses are inundated with typical Reinhardt passion—long, graceful lines, tremolo chords and octaves all contributing to sixty bars of brilliant, cohesive improvisation. (Recorded November 1947/Vogue)

Blues Minor

By Django Reinhardt

DJANGO'S SOLO
Medium slow swing (♩ = 150)

(1) Am

Dm6

Am E7

Am E7 Am E7

(2)

trb

Harmonic (2) str. 7fr.

Dm6 Am

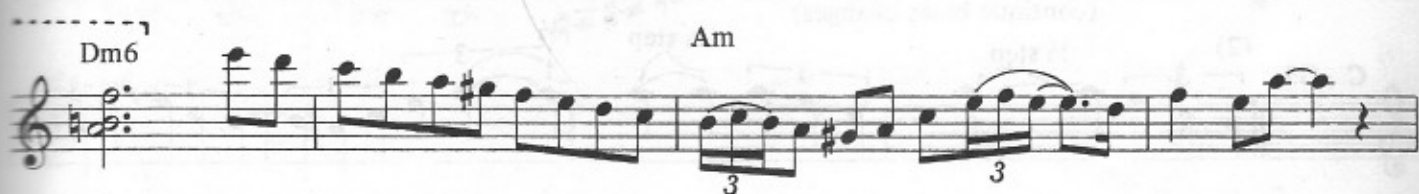
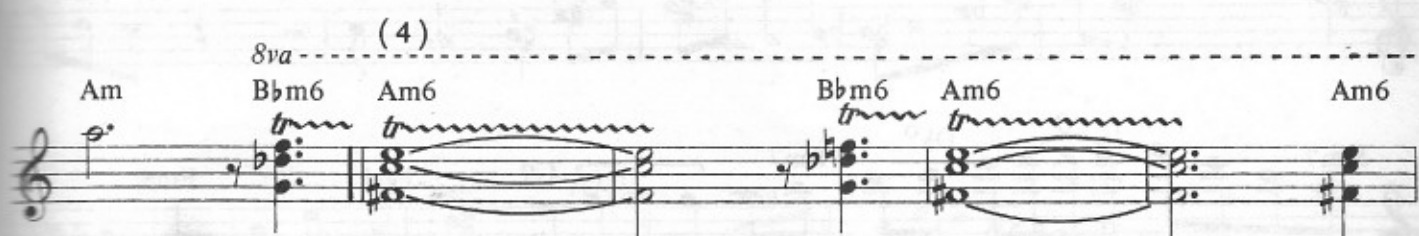
8va

8va

E7 Bend Release

Am E7 Am E7

(3) Am Bend



Three of Django's six choruses are included. One of the predominant effects he used in this blues is quarter, eighth and sixteenth note triplet phrases. They gracefully glide over the four to the bar rhythm, as Django swings the blues. Compare this 1943 version to its 1947 counterpart. (Recorded February 26, 1943/Swing)

Blues Clair (1943)

DJANGO'S SOLO

Medium fast Swing (♩ = 250)

By Django Reinhardt

Medium fast Swing ($\text{♩} = 250$) By Django Reinhardt

(1) C6

F9 $\frac{1}{2}$ step C6 Dm6 C C^o

Dm7 $\frac{1}{2}$ step D^b° Dm7 G9 C6 Fm6

(continue blues changes)

C G9 (2) $\frac{1}{2}$ step $\frac{1}{2}$ 3

(3)

*

*4th, 5th and 6th choruses omitted

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The recordings of 1940 show Django entering yet another phase in the development of his masterful skills of improvisation. The definition and velocity of his improvised lines remain breathtaking and his seemingly endless stream of ideas are now aided by a subtle, more relaxed approach to his instrument. (Recorded October 1, 1940/Swing)

DJANGO'S SOLO

Medium minor blues ♩ = 132

Blues

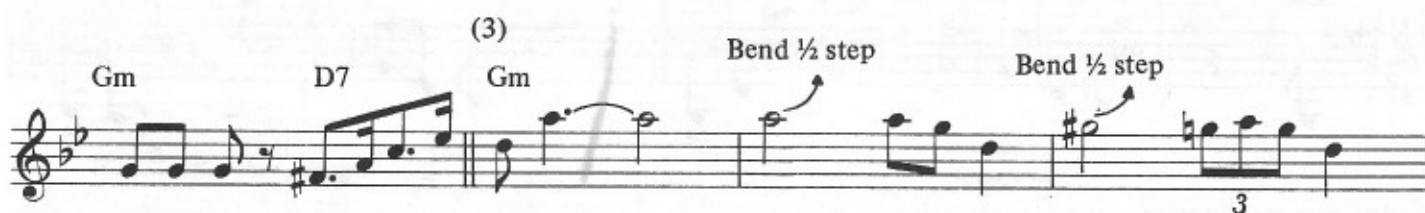
By Django Reinhardt
and Stephane Grappelly

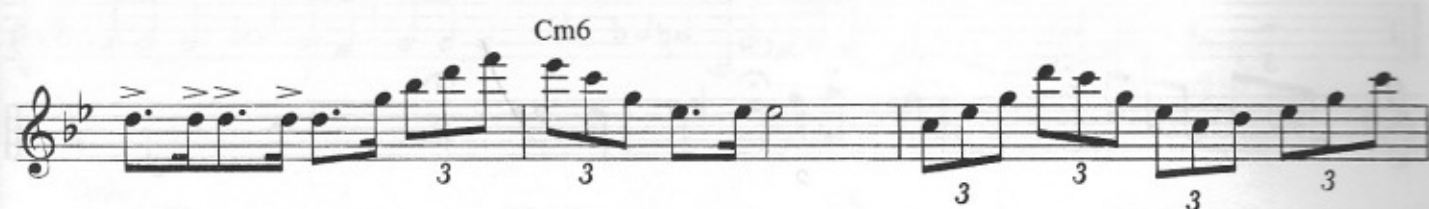


(1)



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The twenty-six sides recorded by the QHCF from 1940-43 added new scope to the predominant sounds of swing and big band jazz. Subtle in texture, unique in repertoire, their music presented the lighter side of swing. *Crepuscle* is another of Django's exquisite marriages of melody and harmony (Recorded March 12, 1941/Swing)

Moving Ballad (♩ = 130)

(Clarinet intro)

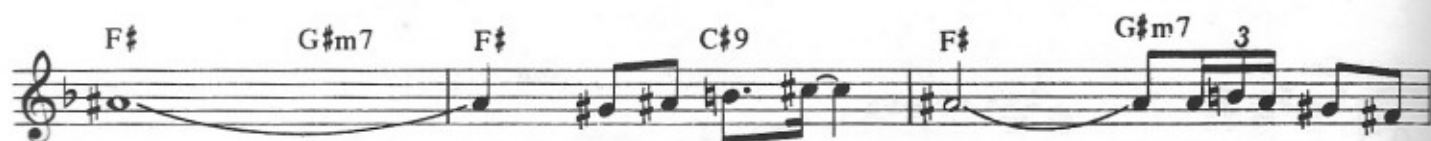
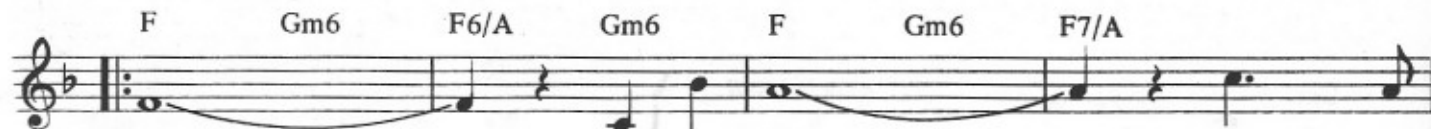
Freely

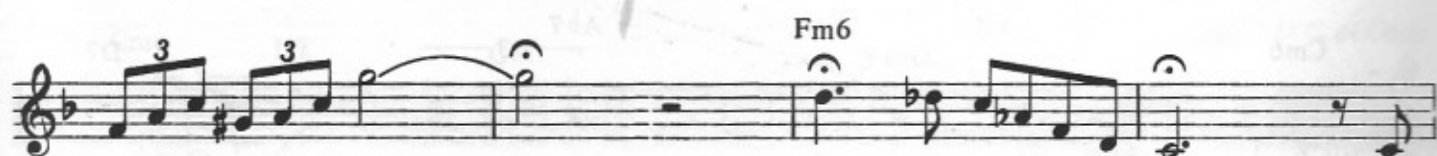
Crepuscle

By Django Reinhardt



In time

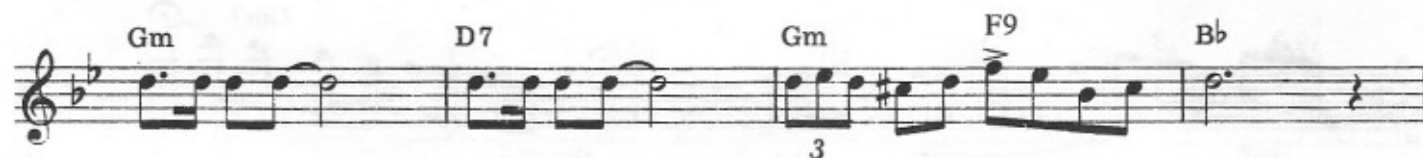
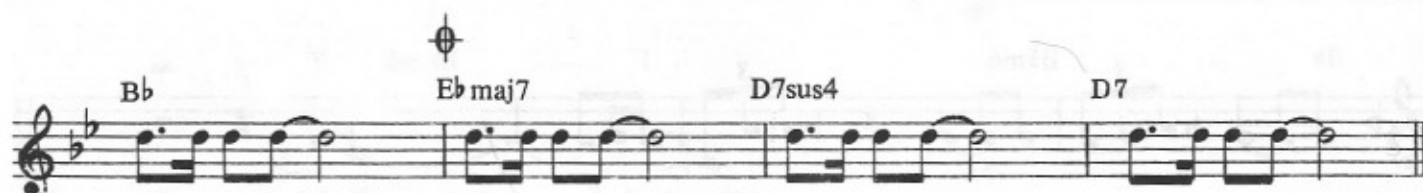


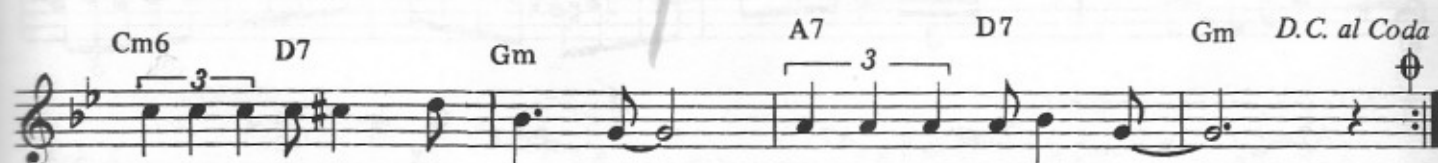
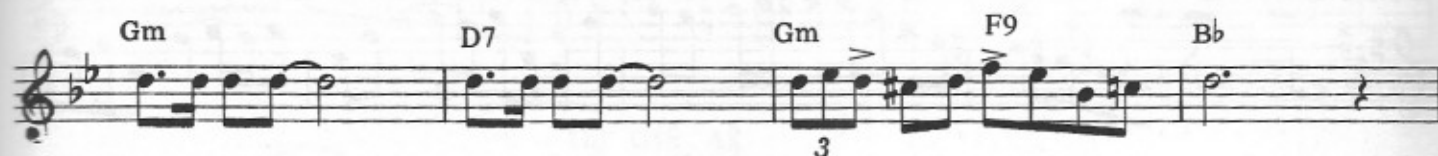


Enhanced by the use of two clarinets, this gypsy swing original captures yet another Reinhardt mood. The minor theme combined with the easy, flowing chords made it an ideal exercise for Django's graceful improvisation. Of the four titles produced at this session, three were Reinhardt compositions. (Recorded February 17, 1943/Swing)

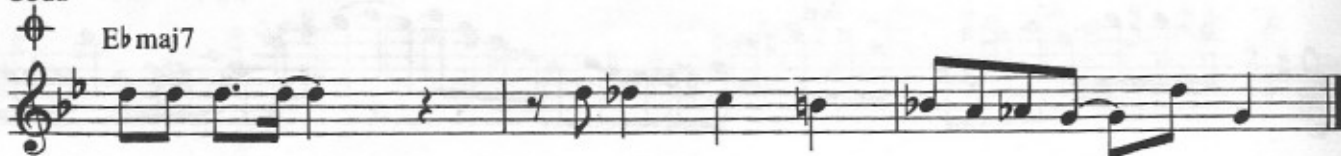
Douce Ambiance

By Django Reinhardt





Coda



The guitar solo below of two choruses, is one of the great statements in jazz. The balance and dynamics of the lines sung by his warm vibrato are a study in improvisation. (Recorded January 31, 1946/Swing)

Django's Tiger

By Django Reinhardt
and Stephane Grappelly

(1) Fast (♩ = 240)

The musical score for 'Django's Tiger' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Fast (♩ = 240)'. The score consists of nine staves of music, each with various chords and melodic lines. The chords are: A, Bm7, A6/C#, Bm7, A, Bm7, A6/C#, Bm7, A, Bm7, A6/C#, Bm7, A, Bm7, A6/C#, C°, Bm7, Bb°, Bm7, E9, Bm7, E9, Bm7, (Cm6), E9, Bm7, E9, A, A#°, Bm7, E9, A, Bm7, A6/C#, Bm7, A, Bm7, A, A7, Em7, A7, D, Em7, 3, D, D, D#°, A, F#7, B7, E9, A, Bm6, A, E9. The score includes triplets (3) and a final section marked (2) str. and (3) str.

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(2)

(chords as before)

2 3 2 3 2 3 2 3

8va

8va

G⁶ G^{#6} A⁶

8va

3

3

3

A Bm6 A

Suave and sophisticated, *Dinette* is one of a handful of compositions that made the early 1940s edition of the QHCF the most popular. Though the chords used for the solo are based on the American pop song, *Dinah*, *Dinette* is all Django, intense, soothing chamber swing. (Recorded February 12, 1941/Swing)

Dinette

By Django Reinhardt

Medium Swing (♩ = 180)

Ab Db9 Ab Bm6 Bbm6

Eb7(b9) 1. Ab Fm7 Bbm7 Eb7 2. Ab Dbm6 Ab C7

(ad lib) Fm C+ Fm(7) Bb7 Fm

Bb7 Bbm7 A° Bbm7 Eb7-9

Ab Db9 Ab Bm6

Bbm6 Eb7-9 Ab Dbm6 Ab

Bolero and tango rhythms were used quite extensively in European popular songs of the 1920s, 30s and 40s. In Django's formative years he came into contact with and performed these rhythms often, so it is no surprise that they eventually surfaced (in this case, the tango) in his own compositions. Though listless, this moving melody is all the same a beautiful rhythmic theme. (Recorded February 26, 1943/Swing)

Fleur d'Ennui

By Django Reinhardt

Slow Bolero (♩ = 132)

Chord symbols: F9, Gb9, C9, F, C9, F9, Gb9, C7, F, Bbm6, F, Ab7, Db, Ebm7, Db, Eb9, Ab+, Db, Ebm7, Ab7, Db, C9, F9, Gb9, C9, F, Bbm6, F.

One of the four concert pieces he composed—the others were *Bolero*, *Nymphs* and *Stockholm*. From 1940 through 1944, Django was surrounded by the sounds of big bands. We find him utilizing this orchestral setting to express his new ideas and enhance the color of these works. *Feerie* is uptempo, big band swing, highlighted by call and answer responses between the brass and reeds, with some very unique orchestral writing throughout. (Recorded March 31, 1941/Swing)

Fast swing (♩ = 285)

Feerie

By Django Reinhardt

C

C7

D9

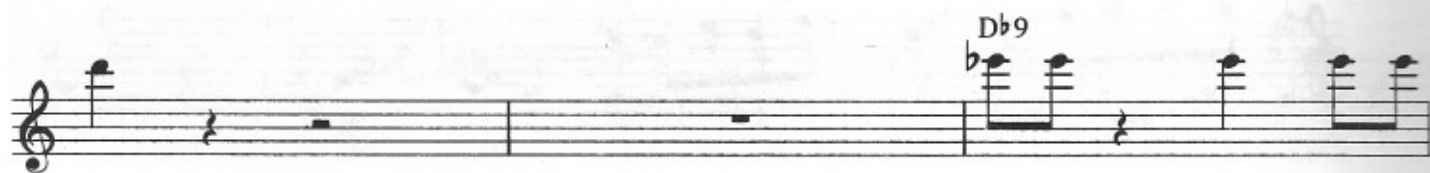
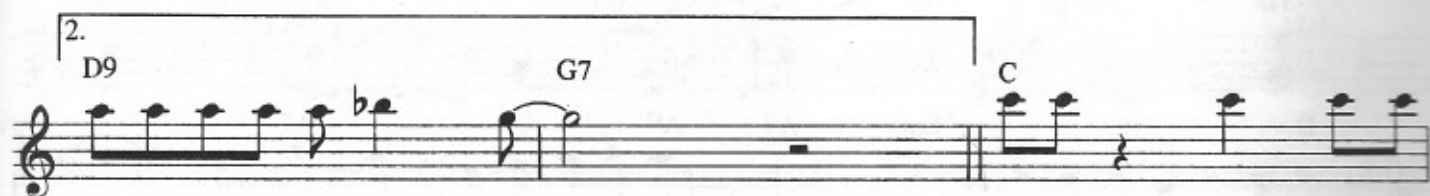
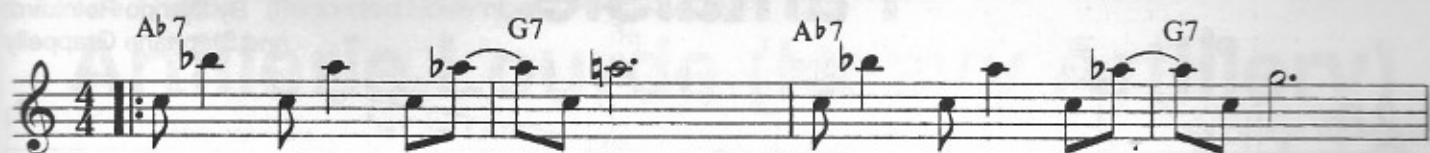
D♭9

G7

(tremolo)

1.

2.



Fantaisie

 D_9^6 F6
9F₉⁶ C_9^6 C#6
9D_g

Once Paris was liberated, the warnings of air raid sirens and the subsequent bombings became less of an occurrence. Up until that time, Django had definite plans as to where he preferred to live—and that was as close to the shelters as possible, many times in them. Recorded by his big band (Django's Music), *Heavy Artillery* is extremely reminiscent of Erskine Hawkins', *Tuxedo Junction*. (Recorded November 3, 1944/Swing)

Artillerie Lourde (Heavy Artillery)

Medium slow swing (♩ = 130)

By Django Reinhardt

C Am7 F G7

C Am7 F G7 C Am7 F G7

1. C G7 2. C

(ad lib) C7 Bb7

Ab7 G7

C Am7 F G7 C Am7 F G7

C Am7 F G7 C Dm6 C

Of the four recording sessions held in 1943, two were big band dates. Django is remarkably at ease in the company of a big band. Although the projection of his acoustic guitar in the midst of horns is virtually nonexistent, the sensitivity of the recording microphone enabled him to relax and deliver his endless stream of ideas at will. (Recorded July 7, 1943/Swing)

Gaiement (Merry Swing)

By Django Reinhardt

Chord symbols and musical notation for "Gaiement (Merry Swing)":

- Staff 1: C7, F, Cm7 F7 Bb, Bbm6
- Staff 2: F6, F#0, 1. Gm7 C9, F, Gm7 C9, 2. Gm7 C9
- Staff 3: F6, Cm7, F9, Bb, Bbm6, F6, D9
- Staff 4: G9, C9, Db9, C9, F
- Staff 5: Cm7 F7 Bb, Bbm6, F, F#0, Gm7, C9
- Staff 6: A7 Eb7 D7, Gm7, C9, F6 Bbm6 F6

Lentement, Mademoiselle...

By Django Reinhardt

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It's not known whether Django ever found his "dream castle," but these sounds prove that he knew what to look for. One of the simplest of all his melodies, it is nevertheless beauty in its most celestial fashion. (Recorded February 17, 1943/Swing)

Manoir De Mes Reves (Django's Castle)

By Django Reinhardt

Medium Ballad (♩ = 120)

A13-9/B \flat D6/9 A13-9/B \flat D6/9

A13-9/B \flat D6/9 A13-9/B \flat Am7

D9 D13-9/E \flat G6/9 A7 D6/9

D6/9 Bm7 E9 B \flat 7

A13-9 D6/9 A13-9/B \flat D6/9

A13-9/B \flat D6/9 A13-9/B \flat Am7

D9 D13-9/E \flat G6/9 E9

Fm7 B \flat 7 Em7 A7 D Gm6 G \sharp 0 D6/9

Longing and Romantic, *Loves Melody* is a creative work of art—pure Reinhardt. Originally recorded in 1943 by a small orchestra with a string section, this beautiful marriage of melody and harmony is Django's piece de resistance. (Recorded February 1, 1946/Swing)

Melodie Au Crepuscule

Medium slow swing (♩ = 130)

By Django Reinhardt

Intro Em F^o D

D Bm7 E9 Eb9 A7 Am6

Em Em7/D Em6/C# A+ D Bm7 Em

Eb9 A7 D Am6 Em Em7/D Em6/C# A7+

D C#7-9 F# D#m7 G#m7 C#7 F# G#m7

F# A^o Em Em7/D C7 B7 Em Em7/D C#m7-5 F#7

Bm Bm7 E9 Gm6 A7 Am6 Em Em7/D Em6/C# A7

Am6 B7 Em E9 A7 D Gm6 D

The music of Claude Debussy provided a continued source of inspiration for Django (listen to Django's guitar solo—Improvisation #2). Debussy's influence is most predominant in this concert piece, especially the presence of the flute. (Recorded March 31, 1942/Swing)

Nymphheas

By Django Reinhardt

Slowly (♩ = 112)

Intro.

sim.

C° B° B° C6 A° Ab° E7-9 E9 E13 D7-9 D9 D13 E7-9 E9 E13 D7-9 D9 D13 Ab m9/Db F6 C7+ C7-9

1.

2.

F6 C7+ C+ F6

C+ F

3

C+ F6

C+ C+ F6

E7-9 E9 D7-9 D9

E7-9 E9 D7-9 D9

3 F6

C7+ C+ F6

Django incorporated many effects in his rhythm guitar playing. Tremolo chords, staccato accents, and one which dates back to the original QHCF, shuffle rhythm. This eight-to-the-bar, rolling effect is the accompaniment to a very unorthodox melody. Performed with two clarinets, this jumpy line with its shuffle rhythm backing, produces some interesting, though peculiar, results. (Recorded December 17, 1940/Swing)

Oiseaux des Iles

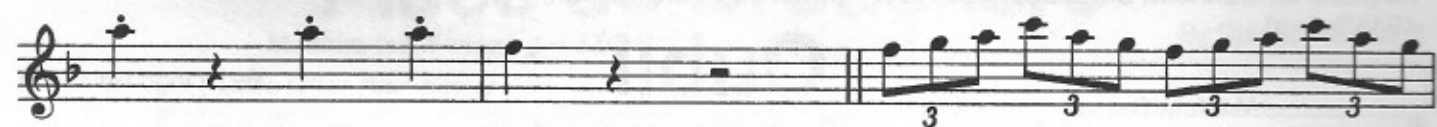
By Django Reinhardt

Medium shuffle (♩ = 178)
DJANGO'S SOLO

(1) F₉⁶

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(2)



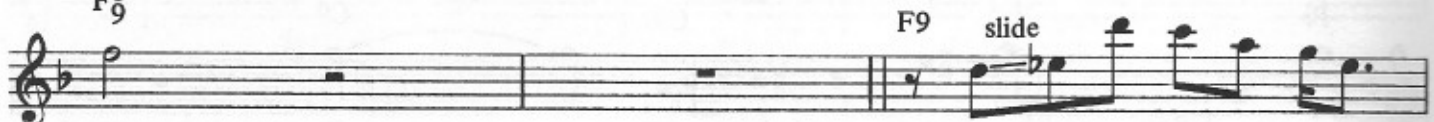
(8va)-----



(8va)-----



F#9



E9

Eb9

D9

C9



F#9

Gm7

F#9



Django recorded this bouncy number with the Belgian orchestra of Fud Candrix, while they were on tour in Paris. Though it beckons to the sounds of the late 30s dance bands, it shows Django's continued interest in the big band sound as a means of expressing his own ideas. The arrangement (utilizing the flute) was conceived by Django, playing each instrument's part on his guitar for clarinetist Gerard Leveque to annotate. (Recorded March 12, 1943/Swing)

Oubli

By Django Reinhardt

Medium fast swing (♩ = 170)

Chord markings: F, E9, Eb9, D9, G9, Gm7, Gb0, Gm6, Cm7, F9, Bb, D9, G9, C9, F, E9, Eb9, D9, G0, C9, C7-9, F.

Recorded three times throughout the 1940's, Django surrounds the blues with a very unique rhythmic interlude and a wonderfully melodic bridge. Considering the diversity of each of these sections, Django created a composition that blends magnificently and instinctively swings. (Recorded November 1947/Vogue)

Place de Brouckere

Medium fast Swing (♩ = 220)

By Django Reinhardt

Intro (Play four times) 1. 2. 3.

Guitar I

Guitar II

Chord rhythm

4. Fine (Guitar I play chords)

Bb Solo break

Bb Eb7 Bb

Bb Eb9 Bb

Bb B⁰ Cm7 B⁰ Cm7 F9 Bb F7-9

Bb Db7 B Gb6 Abm7 Gb6 Db7-9

1. Gb6 Db7-9 Gb/Bb Adim7 Abm7 G7

2. Gb6 F6 C7 F7 D. C. al Fine

Whether it's a glimpse of a future rhythm or not, the composition itself is unique in concept and structure and certainly hasn't been duplicated to this day. Though the flat five chord forms the harmonic basis for the piece, melodically it lends itself to a C augmented chord. Section B is an exercise in rapid arpeggio picking (three down strokes, one up). (Recorded October 1, 1940/Swing)

Rythme Futur

By Django Reinhardt

Allegro ♩ = 161

C9-5/Gb etc.



B

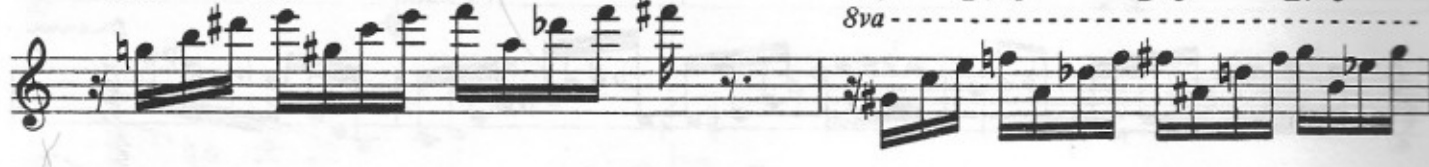
G^b+5 G+5 A^b+5 A+5 G+5 A^b+5 A+5 B^b+5



A^b+5 A+5 B^b+5 B+5 C+5



B+5 C+5 D^b+5 D+5 C+5 D^b+5 D+5 E^b+5



E+5 D7+5 C7+5 B^b7+5 A^b7+5 G7+5

1st time

2nd time



C9-5/G^b



G7

Dm7^b5

G7

Dm7^b5



[C]



At the time of this recording, Django rarely performed and almost certainly wasn't playing his guitar. Instead, he preferred to spend his time painting. Initially attracted to this art form while at a friend's home in early Jan. 1946, he soon found that he was capable of expressing himself with the brush and canvas. Django presented his first art exhibition in March 1947. (Recorded May 15, 1946/Swina)

Swingtime In Springtime

Medium Swing (♩ = 200)

By Django Reinhardt

F7 Bb9 F Gm7
 Am7 Ab° Gm7 C9 Gb 3
 Solo* F C9 F7 Bb7 slide
 F Gm7 Am7 Ab° Gm7 Gb° Gm7 C9
 F Bbm6 F6 C7 Last time D.S. al Coda
 Coda Gb 3 F6

* 1st of 3 improvised choruses

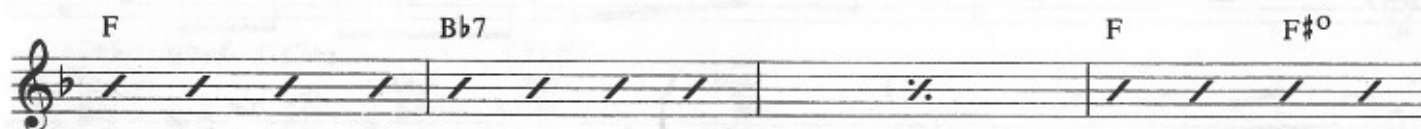
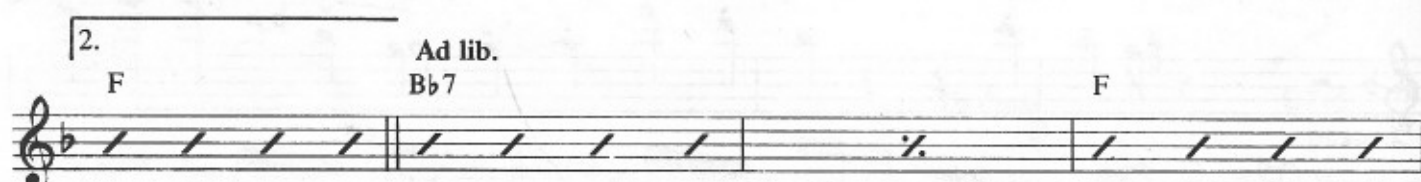
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One of four years Django remembered in song (the others being 1939, 42 and 43). The diminished chord was a source from which Django developed many ideas. He utilized it in his improvisations and compositions. His solo is often playful, but still contains long breathtaking phrases (bars five and thirteen). (Recorded December 13, 1940/Swing)

Swing 41

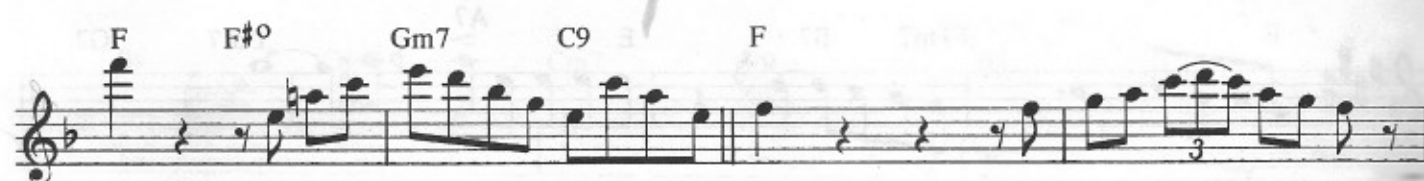
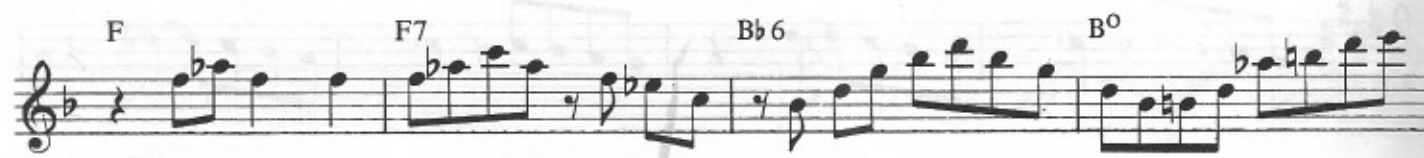
Medium fast swing

By Django Reinhardt



DJANGO'S SOLO





The melody is Django's tribute to his idol, Louis Armstrong. Created one evening while imitating Armstrong's vocal style, this composition is Django's personal statement, capturing the essence of Armstrong's joyous swing. (Recorded September 11, 1941/Swing)

Swing 42

Medium swing (♩ = 200)

By Django Reinhardt

Chord symbols: C, Am7, Dm7, G7, C, Am7, Dm7, G7, Gm6, A7, Dm7, G7, C, Am7, Dm7, G7, C, Fm6, C, B7, E, F#m7, B7, E, F#m7, B7, E, F#m7, B7, E, A7, Dm7, G7, C, Am7, Dm7, G7, C, Am7, Dm7, G7, Gm6, A7, Dm7, G7, C, Am7, Dm7, G7.

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In 1948, Django purchased a Webster recorder and it was on this machine that he subsequently recorded his concert performance at the Theatre des Galeries in Brussels. It was at this concert that *Cadillac Slim* was performed. *Slim* has been credited in the past to both Benny Carter and Ben Webster, and although Django's melody differs slightly from theirs, it's more than likely that he borrowed this one. (Recorded December 1948/Vogue)

Cadillac Slim

Medium fast swing (♩ = 220)

By Django Reinhardt

ad lib.

D7

G7

C7

F7

Bb Gm7 Cm7 F9 Bb Gm7

Cm7 F9 Bb Gm7 Cm7 F9

Bb F9 Bb

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Django's brief visit to America confirmed his suspicions that the tide was turning away from Swing music. This transition piece shows a strong Ellington influence with a tinge of bebop. (Recorded August 29, 1947/Vogue)

Del Salle

By Django Reinhardt

Bright swing (♩ = 186)

C

2

Ad lib. solos

C9

Fm6

C6/9

as above

C9

C°

Fm6

C

after solos

C9

C°

Fm6

C

last chorus

C6/9

Db9

(ad lib) Dm7

1. C

2. C Fm6 C

Composed by Django while on a tour of Germany in 1947, it was originally titled *Tell Mozart*. The extended use of augmented chords was a challenge for Django's improvisational skills and it's thrilling to hear how melodic he remains while soloing. (Recorded November 14, 1947/Swing)

Diminishing

Medium slow Swing (♩ = 125)

By Django Reinhardt

A D9+5

1. 2.

Db9+5 C6

* **B** Gb Db7 Gb Db7 Gb Db7 Gb Db7

Gb Db7 Gb A7 D9+5

Db9+5 C6 To Coda Cmaj9

Coda C6

D9+11 Db9+11 (pick tremolo)

(no chord) G7+5 C9+11

*For B section of melody, don't play rhythm chords.

Otherwise known as *Moppin' the Bride*, Django takes swing and bop on a honeymoon with this jazzy version of the wedding march. (Recorded November 1947/Vogue)

Danse Nuptiale (Moppin' The Bride)

Fast swing (♩ = 300)

By Django Reinhardt

Chord symbols: Bb, B^o, Cm7, F9, Bb, Cm7, Bb, F9, Bb, Bb7, Eb, Ebm, C7, F9, Bb, F7, Bb, D7, D7-5, G7-5, C7, C7-5, F7-5, Bb, B^o, Cm7, F9, Bb, Cm7, Bb, F9, Bb, Bb7, Eb, Ebm, C7, F9, Bb.

In February 1948, Django, Stéphane and the QHCF performed as part of the Nice Festival of Jazz, the world's first jazz festival. To commemorate the event, Django composed this bebop flavored number for a recording session the following month. (Recorded March 10, 1948/Swing)

Festival 48

Fast swing (♩ = 275)

By Django Reinhardt

C6 , C#° Dm7 D#° C6/E A7

D9 G7 C6 C7/E F F#°

C6 Fm6 1. C 2. C

E7 A7-5

3 D7

G7-5 C C#° Dm7 D#°

C6/E A7 D9 G7 C C7/E

F F#° C Fm6 C

Comes from a series of recordings Django made for the "Surprise-Partie" radio program in 1947, featuring Django on amplified guitar and Gerard Leveque on clarinet. (Recorded November 1947/Vogue)

Folie A Amphion

By Django Reinhardt

Medium Swing (♩ = 180)

Am7 D9 G Bbdim Am7

Bm7-5 E7 A9 D9 Ab° Am7 D9

G Bbdim Am7 Bm7-5 E7 Am7 D13

G Dm7 G7 Cmaj7 Dm7 C

Em7 A13 Am7 Ab° Am7 Bm7 Bb° Am7

D9 G Bb° Am7 Bm7-5 E7

Dm6 E7 A7

D9 G

The chord changes to *I Got Rhythm* (and its variations) seem destined to remain a source of study, experimentation and challenge to the jazz musician. They provide a natural foundation for a line of riff. *Micro* is one of over a half dozen reasons Django came up with to improvise over "rhythm" changes. (Recorded March 10, 1948/Swing)

Micro

By Django Reinhardt

Fast Swing (♩ = 280)



From the "Surprise-Partie" radio show, the entire session (seven recordings) features Django on acoustic guitar. This version of *Blues Clair* is his most extended solo performance on record (thirteen choruses). (Recorded August 25, 1947/Vogue)

Blues Clair (1947)

DJANGO'S SOLO

By Django Reinhardt

(1) C $\frac{1}{2}$ step

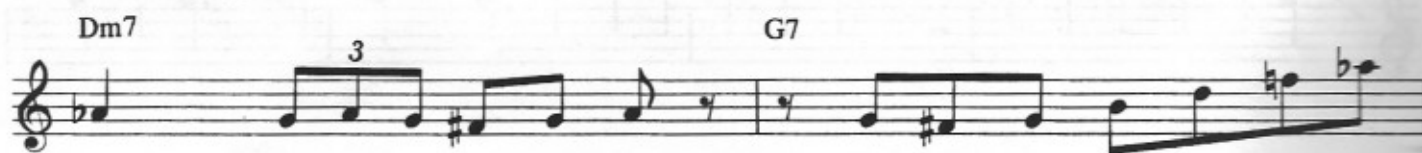
F9 C Dm7 Em7 Eb°

Dm7 G7 C Fm6

open

C G7 sl. (2) C6

C7 F9



A selection from the all-string QHCF's final recording session. Having reorganized in March 1947, it existed just a few days short of a year, closing a great musical chapter, brimming with creativity, unique in concept. The three choruses (out of five) enclosed are Django's swinging excursion into the blues. (Recorded March 10, 1948/Swing)

Just For Fun

By Django Reinhardt
and Stephane Grappelly

Medium fast swing (♩ = 250)

(1)

C ½ step

C7

F

Fm

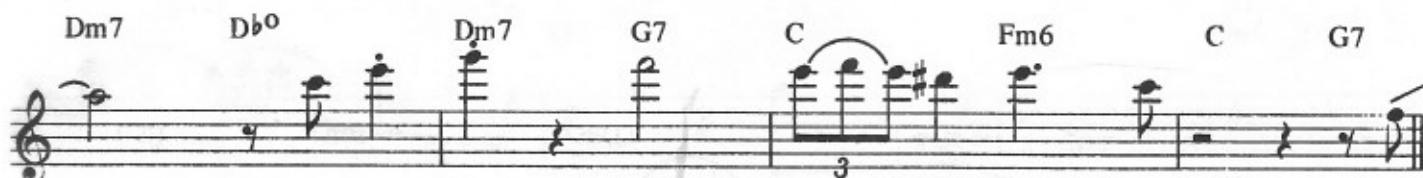
C

Dm7

C

C7

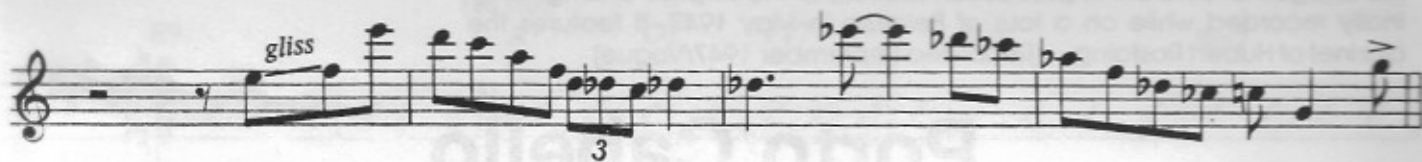
DJANGO'S SOLO



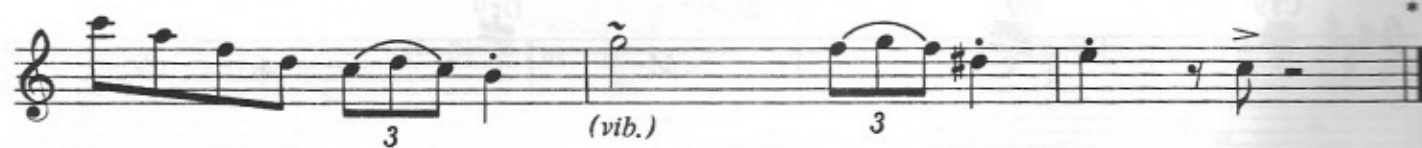
(2)

(chords as before)





(3)



* 2 additional choruses omitted

The opening bolero rhythm, with its wistful melody, doesn't prepare you for the altogether different improvisation section, or the surprise ending. Originally recorded while on a tour of Belgium in May 1947, it features the clarinet of Hubert Rostaing. (Recorded September 1947/Vogue)

Porto Cabello

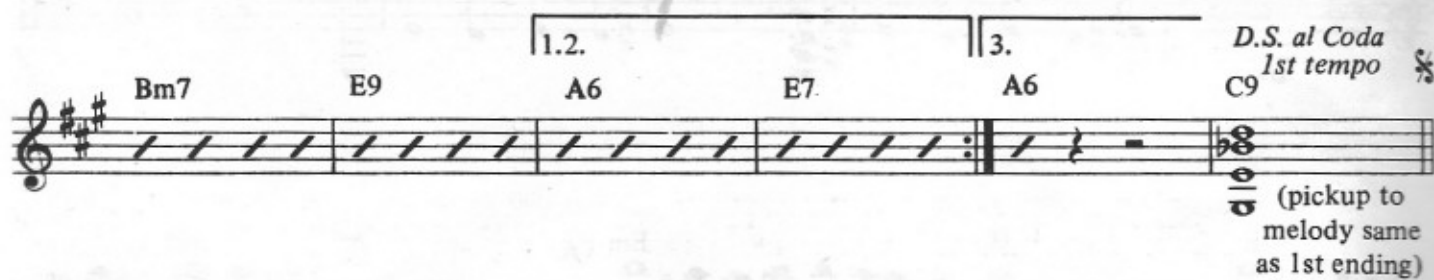
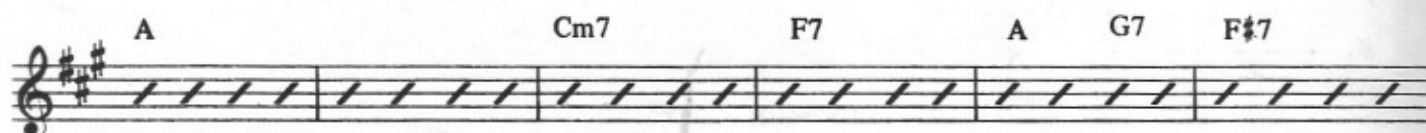
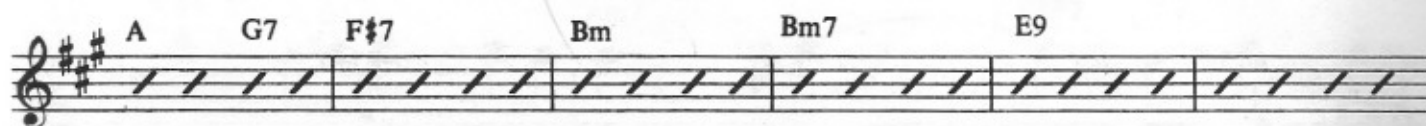
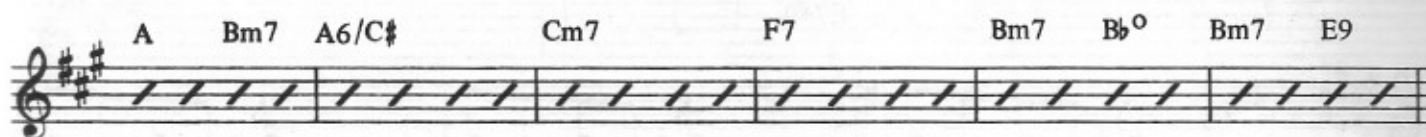
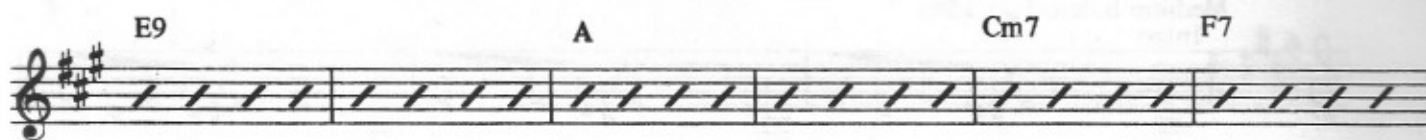
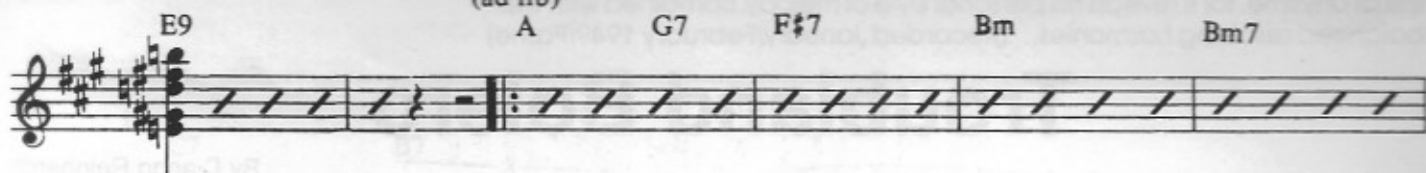
By Django Reinhardt

Slow and dreamy (♩ = 112)

[B]

New tempo (♩ = 264)

C
(ad lib)



Coda



A lovely piece of music recalling days gone by. Django could have written this at anytime, for it reveals his personal style of melody, combined with well-balanced resolving harmonies. (Recorded January/February 1949/Pathe)

Troubland Bolero

By Django Reinhardt

Medium bolero (♩ = 150)

Intro



E7+9



A13



E7+9

E♭7+9/E



E

Em

A7



D

1.

C7

B7

F9



2.

C7

B7 3 E

Am Am7 Am6 D9 G° G

G° Am7 F#°7

B7 F9 E

Em A7 D

C7 B7 3 E

Named for the street number where a friend of Django and Steph's lived.
 Recorded twice in 1947, each version has a different bridge. The one enclosed is by far the more interesting of the two. (Recorded November 21, 1947/Vogue)

R. Vingt-Six

By Django Reinhardt
 and Stephane Grappelly

Light - hearted bounce (♩ = 200)

Chords and notation for the first staff:

D Bm7 Em7 A7 D Bm7 Em7 A7

Chords and notation for the second staff:

D D7 G 3 Gm6 1. G A7

Chords and notation for the third staff:

2. D Gm6 3 D D7 (Ad lib.) G G#°

Chords and notation for the fourth staff:

D F#m B7

Chords and notation for the fifth staff:

Em A7 D Bm7 Em7 A7

Chords and notation for the sixth staff:

D Bm7 Em7 A7 D D7

Chords and notation for the seventh staff:

G 3 Gm6 D 3 Gm6 3 D

Django's fifties ballad classic, with echoes of Neal Hefti's *Early Autumn* Haunting though peaceful, the melody is performed by alto saxophonist Hubert Fol, with Django improvising the bridge (ad lib). (Recorded January 30, 1953/Decca)

Anouman

Ballad (♩ = 60)

By Django Reinhardt

Chord progression for the first system: Dm D♭+ Dm7/C Dm6/B♭ Gm6 A7(♯5)

Chord progression for the second system: Dm D♭+ Dm7/C Dm6/B♭ Cm7 F9 B♭maj7 B♭6

Chord progression for the third system (First ending): Em7 A7(♭9 ♯5) 1. Dm D♭+ Dm7/C Dm6/B♭ Gm6 A7

Chord progression for the third system (Second ending): 2. Dm Gm6 Dm Am7 (ad lib.) D9 Gm7 C9

Chord progression for the fourth system: Gm7 C9 Bm7 E9 A7 Em7♭5 A7 E♭9

Chord progression for the fifth system: Dm D♭+ Dm7/C Dm6/B♭ Gm6 A7(♯5) Dm D♭+ Dm7/C Dm6/B♭

Chord progression for the sixth system: Cm7 F9 B♭maj7 B♭6

Chord progression for the seventh system: Em7 A7(♭9 ♯5) Dm Gm6 Dm

Django's last known recorded piece. This straight ahead twelve bar blues appeared in two takes, this being the first. Django shows no signs of illness here, and is stronger than ever on these four choruses (his complete solo). But in just a little more than a month, his life would be over. (Recorded April 8, 1953/Decca)

Deccaphonie

By Django Reinhardt

Fast Blues (♩ = 264)

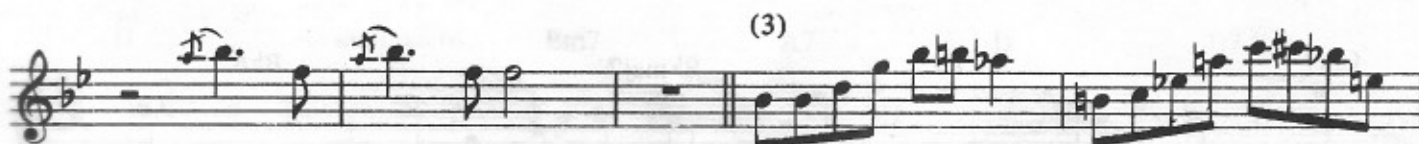
DJANGO'S SOLO

(1)



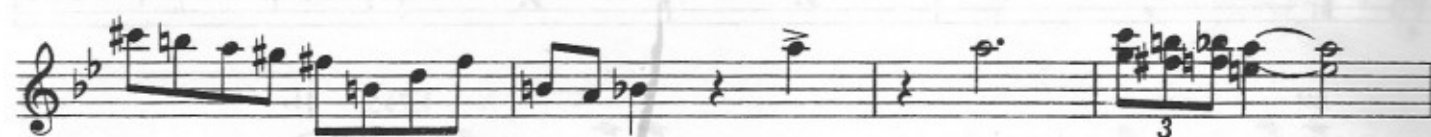
(2)

(Blues changes throughout)





(4)



The bebop movement rekindled Django's desire to compose. From it grew a new insight into his music, and a deeper understanding of the prevailing musical trend. *Fleche* swings hard through bop. The original 78 rpm issues of these Decca recordings featured the photo of a very debonair Django on the label. (Recorded January 30, 1952/Decca)

Fleche d'Or

Fast swing (♩ = 240)

By Django Reinhardt

Bm7

1.

2.

Fine 2nd time

E9 G9 Gb9 F9

E9 E7b5 1.

2.

Bm7

January 1953, the celebrated impresario, Norman Granz, was in Paris with his jazz at the Philharmonic Tour. This distinguished unit was preparing for a worldwide tour (the first to visit Japan) and plans were made to include Django. A recording session resulted in March, with Django performing at the peak of his artistic powers (Blues for Ike being one of eight indispensable classics). The recordings were made to serve as an introduction for the upcoming tour (which took place at the end of 1953) but Django was not destined to be part of it. (Recorded March 10, 1953/Barclay)

Blues For Ike

By Django Reinhardt

Moderate blues (♩ = 138)

Chords and notation for the first staff: Bb6, Eb9, Bb, Bb7.

Chords and notation for the second staff: Eb9, Bb6, Cm7, Dm7, G7b9.

Chords and notation for the third staff: Cm7, F9, Bb, Cm7, C#° Bb6/D, F9.

Chords and notation for the fourth staff: Bb6, Eb9, Bb, Bb7.

Chords and notation for the fifth staff: Eb9, Bb6, Cm7, Dm7, G7b9.

Chords and notation for the sixth staff: Cm7, F9, Bb, Cm7, C#° Bb6.

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Composed and recorded (though unissued) in mid 1950, it was performed often in 1951 by the "new" Quintet. A gypsy feeling underlies the first sixteen, followed by a rapid fire bridge. Django had no problem composing material such as this, and his blazing technique enabled him to swiftly and logically improvise at these tempos. (Recorded May 11, 1951/Decca)

Impromptu

By Django Reinhardt

Very fast (♩ = 170)

The musical score for "Impromptu" by Django Reinhardt is presented in a single system with eight staves. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Very fast (♩ = 170)". The score includes various chords and melodic lines with triplets and slurs. The chords are: Dm, A7, Dm, Gm6, Dm, A7, F#9, F9, Bb7-9, E9, Eb9, A7, Dm, A7, Dm, A7, Gm6, Dm, A7, Dm. The score is divided into two sections: the first section (measures 1-16) and the second section (measures 17-32). The first section ends with a double bar line and a repeat sign. The second section starts with a first ending bracket (1.) and ends with a double bar line and a repeat sign.

The club St. Germain was situated in this section of Paris. At the time, Django was staying with his family in the Hotel Crystal across the street from the club, insuring his appearance during this five month engagement. (Recorded January 30, 1952/Decca)

Nuits de St-Germain des Pres

By Django Reinhardt

Fast Be-bop (♩ = 266)

1. E_b $Fm7$ $Gm7$ G^o 2.3. E_b $Fm7$

E_b *Fine* $Bb m7$ $E_b 9$ $Ab maj7$

$Ab maj7$ $Cm7$ $F9$ $Fm7$ $Bb7$ Bb^o

D. C. al Fine

In 1950, Django worked frequently with his friend, saxophonist Andre Ekyan (the premier French swing altoist), whom he knew and recorded with throughout the 1930s and early 40s. Thanks to Ekyan's business perseverance, he and Django toured much of France and eventually settled in Italy. Performing at the "Open Gate" in mid 1950, they recorded thirty titles over a period of two months at RAI studios in Rome. One of his last compositions on his transition from swing to bop, *Scotch* plays on the changes of *I Got Rhythm*. (Recorded April/May, 1950/Pathe)

Double Scotch

By Django Reinhardt

Moderately (♩ = 160)

The musical score for "Double Scotch" is written in 4/4 time with a tempo of Moderately (♩ = 160). The key signature is one flat (B-flat). The score consists of eight staves of music. The first four staves are the main melody, and the last four staves are a variation. Chords are indicated above the notes: C, Am7, Dm7, G7, C, Am7, Dm7, G7, C, C7, F, Fm6, C, G7-5, C, Am7, Dm7, G7, C, C7, F, Fm6, C, E7, A7, D7, G7, C, Am7, Dm7, G7, C, Am7, Dm7, G7, C, C7, F, Fm6, C. The melody is characterized by Django Reinhardt's signature style, featuring many triplets and grace notes.